

MVP Studies

For Marching Band

winds by: John M. Meehan
percussion by: Vinnie Angelo

Exercise #1



9



15



21



25

Exercise #2



1



9



15



21



27

MVP Studies
*For Marching Band***Exercise #3**

1



7



13

Exercise #4

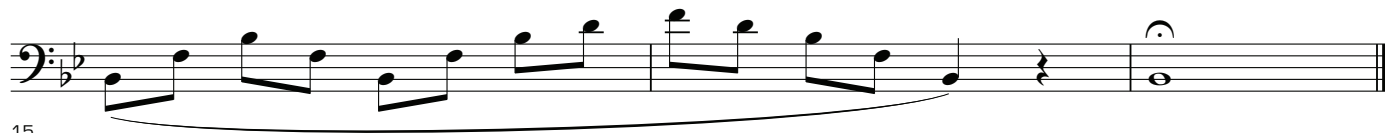
1



7



11



15

MVP Studies
*For Marching Band***Exercise #5**

Exercise #5 is a 13-measure piece in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The notation is as follows:

- Measure 1: Quarter note G2, quarter note A2, eighth note B-flat2, eighth note A2, quarter note G2, quarter note F2, quarter note E-flat2, quarter note D2. (Measures 1-4 are grouped by a slur.)
- Measure 2: Quarter note D2, quarter note C2, quarter note B-flat1, quarter note A1. (Measures 5-8 are grouped by a slur.)
- Measure 3: Quarter note G1, quarter note F1, quarter note E-flat1, quarter note D1, quarter note C1, quarter note B-flat1, quarter note A1, quarter note G1. (Measures 9-12 are grouped by a slur.)
- Measure 4: Quarter note F1, quarter note E-flat1, quarter note D1, quarter note C1, quarter note B-flat1, quarter note A1, quarter note G1, quarter note F1. (Measures 13-16 are grouped by a slur.)

Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective lines.

Exercise #6

Exercise #6 is a 13-measure piece in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The notation is as follows:

- Measure 1: Quarter note G2, quarter note A2, quarter note B-flat2, quarter note A2, quarter note G2, quarter note F2, quarter note E-flat2, quarter note D2. (Measures 1-4 are grouped by a slur.)
- Measure 2: Quarter note D2, quarter note C2, quarter note B-flat1, quarter note A1, quarter note G1, quarter note F1, quarter note E-flat1, quarter note D1. (Measures 5-8 are grouped by a slur.)
- Measure 3: Quarter note F1, quarter note E-flat1, quarter note D1, quarter note C1, quarter note B-flat1, quarter note A1, quarter note G1, quarter note F1. (Measures 9-12 are grouped by a slur.)
- Measure 4: Quarter note F1, quarter note E-flat1, quarter note D1, quarter note C1, quarter note B-flat1, quarter note A1, quarter note G1, quarter note F1. (Measures 13-16 are grouped by a slur.)

Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective lines.

MVP Studies

For Marching Band



17



21



25

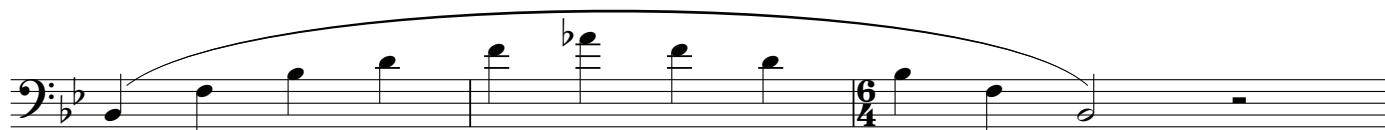
Exercise #7



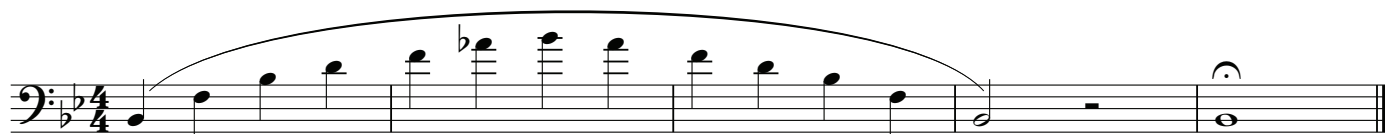
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4



9



12

MVP Studies
*For Marching Band***Exercise #8**

Exercise #8 is a musical study for Trombone/Baritone, consisting of 20 measures. The key signature is B-flat major (two flats) and the time signature is 4/4. The exercise is divided into four systems of five measures each. The first system (measures 1-5) features a melodic line with eighth and quarter notes, including a half-note rest in measure 4. The second system (measures 6-10) continues the melodic development with similar rhythmic patterns. The third system (measures 11-15) introduces a change in tempo and meter, marked with a 2/4 time signature in measure 11 and a 4/4 time signature in measure 12. The fourth system (measures 16-20) concludes the exercise with a final melodic phrase and a whole-note rest in measure 20.

1

5

9

13

17

21

Exercise #9

Exercise #9 is a musical study for Trombone/Baritone, consisting of 13 measures. The key signature is B-flat major (two flats) and the time signature is 4/4. The exercise is divided into four systems. The first system (measures 1-4) features a melodic line with eighth and quarter notes. The second system (measures 5-8) continues the melodic development with similar rhythmic patterns. The third system (measures 9-12) introduces a change in tempo and meter, marked with a 2/4 time signature in measure 9 and a 4/4 time signature in measure 10. The fourth system (measures 13) concludes the exercise with a final melodic phrase and a whole-note rest in measure 13.

1

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13

MVP Studies
For Marching Band

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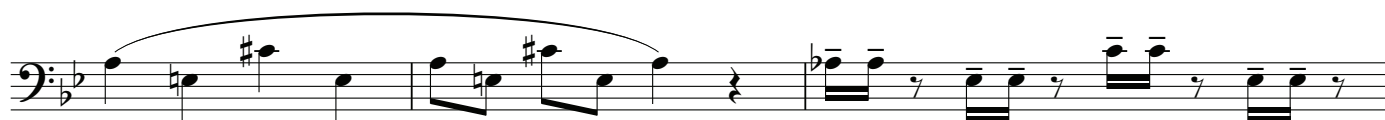
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Exercise #10

1



4



7



10



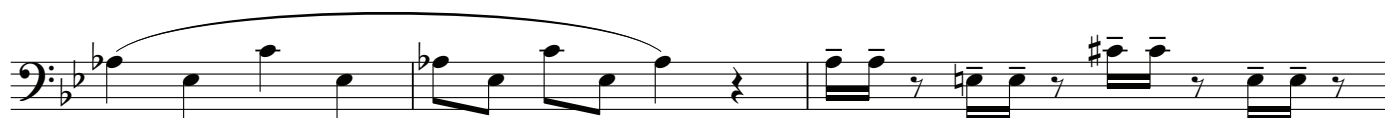
13

MVP Studies

For Marching Band



17



19



22



25

Exercise #11



1



5



9



13

[illegible]

17

21

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The time signature changes from 3/4 to 4/4. The piece concludes with a final whole note chord.

25

Exercise #12

[illegible]

1

7

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody is written on a single staff. It begins with a quarter note G2, followed by a quarter note F2, then a quarter note E2. The next measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The final measure consists of a quarter note A1, a quarter note G1, and a quarter note F1. The piece ends with a double bar line.

10

The bass line is written on a single staff with a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody consists of eighth and quarter notes, with a final measure containing a quarter rest.

13

The bass line is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth and quarter notes, mostly beamed in pairs. After four measures, there is a measure rest, followed by a 4/4 time signature change. The melody continues with eighth and quarter notes, ending with a quarter rest and a repeat sign.

19

MVP Studies
For Marching Band

25



31



34



37



41

Exercise #13

1



5



9



13

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat) and a time signature of 7/8. The melody consists of eighth and quarter notes, with some beamed eighth notes. The piece concludes with a double bar line and a repeat sign, followed by a 4/4 time signature and a final measure containing a half note and a whole note.

17

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat) and a time signature of 7/8. The melody consists of eighth and quarter notes, with some beamed eighth notes. The key signature changes to natural B (no sharps or flats) for the final measure, which has a time signature of 4/4. The melody ends with a quarter note and a whole note.

21

The bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has one flat (B-flat). The first three measures are in 7/8 time, and the last two measures are in 4/4 time. The melody consists of eighth and quarter notes, with some beamed eighth notes and a final half note in the 4/4 section.

25

Exercise #14

1

5

8

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. The final note is a whole note G2.

11

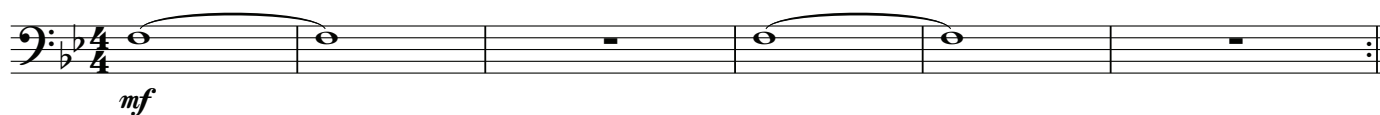
MVP Studies

For Marching Band

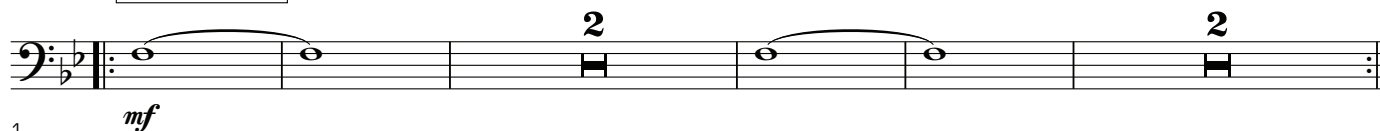
(Wind Only Supplement)

winds by: John M. Meehan

Exercise A



Exercise B



Exercise C



Exercise D



Exercise E



MVP Studies*For Marching Band*
(Wind Only Supplement)

7



10



13



16



19



22

Exercise F

1



5



9



13

MVP Studies

For Marching Band
(Wind Only Supplement)

The bass line of 'The Rose Tree' is written in bass clef, key of B-flat major (two flats), and 3/4 time. It consists of three measures. The first measure has a 3/4 time signature and contains the notes G2, A2, Bb2, and G2. The second measure has a 4/4 time signature and contains the notes A2, Bb2, C3, and A2. The third measure has a 4/4 time signature and contains the notes Bb2, C3, D3, and Bb2. The notes are written as eighth notes in the first measure and quarter notes in the second and third measures. The first measure is followed by a double bar line, and the second and third measures are separated by a single bar line.

17

The musical notation for the bass line of 'The Rose Tree' is shown in two systems. The first system is in 3/4 time and consists of two measures. The first measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The second measure contains a quarter note A2, a quarter note G2, and a quarter note F2. The second system is in 4/4 time and consists of two measures. The first measure contains a quarter note G2, a quarter note A2, a quarter note Bb2, and a quarter note A2. The second measure contains a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

21

The bass line is written on a single staff in bass clef, key of B-flat major (two flats), and 3/4 time. It consists of three measures. The first measure contains a half note B-flat and a quarter note D. The second measure contains a half note E-flat and a quarter note F. The third measure contains a half note G and a quarter note A. The melody is written above the bass line, starting on a treble clef staff. It begins with a half note B-flat and a quarter note D, followed by a half note E-flat and a quarter note F, and ends with a half note G and a quarter note A. The melody is written in a higher register than the bass line, with some notes beamed together.

25

29

The bass line of 'The Rose Tree' is written in 3/4 time, key of B-flat major. It consists of three measures. The first measure contains a quarter note G2, an eighth note F2, and a quarter note E2. The second measure contains a quarter note D2, an eighth note C2, and a quarter note B1. The third measure contains a quarter note A1, an eighth note G1, and a quarter note F1. The piece ends with a double bar line.

33

The musical notation for the bass line of 'The Rose Tree' is shown in two systems. The first system is in 3/4 time and consists of two measures. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The second system is in 4/4 time and consists of two measures. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The notation is written on a single staff with a bass clef and a key signature of one flat (Bb).

37

[illegible]

41

45

The bass line of 'The Rose Tree' is written in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a final whole note chord.

49

MVP Studies*For Marching Band*
(Wind Only Supplement)**Progression #1**

1 *mf* *f* *f* *ff*

Progression #1 is a 4-measure exercise in 4/4 time, bass clef, key of B-flat major. The notes are: Measure 1: B-flat 2, A 2, G 2, F 2 (half note); Measure 2: E 2, D 2, C 2, B-flat 1 (half note); Measure 3: A 1, G 1, F 1, E 1 (half note); Measure 4: D 1, C 1, B-flat 1, A 1 (half note). The progression is marked with dynamics *mf*, *f*, *f*, and *ff* at the start of each measure. A crescendo hairpin spans the first two measures, and a decrescendo hairpin spans the last two measures. A slur covers the entire progression.

Progression #2

1 *ff* *ff* *f* *fff*

Progression #2 is a 4-measure exercise in 4/4 time, bass clef, key of B-flat major. The notes are: Measure 1: B-flat 2, A 2, G 2, F 2 (half note); Measure 2: E 2, D 2, C 2, B-flat 1 (half note); Measure 3: A 1, G 1, F 1, E 1 (half note); Measure 4: D 1, C 1, B-flat 1, A 1 (half note). The progression is marked with dynamics *ff*, *ff*, *f*, and *fff* at the start of each measure. A crescendo hairpin spans the first two measures, and a decrescendo hairpin spans the last two measures. A slur covers the entire progression.

Trombone/Baritone

How Brightly Beams The Morning Star

Wind Chorale

Johann Sebastian Bach
arranged by: John M. Meehan

♩ = 78

2

3 4 5 6 7 *mp*

8

9 10 11 12

14

13 14 *mp* 15 16 *rit.* 17

18 19 20 21 22 23